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shall be with and aid me, I must fail ; but if the same omniscient mind and almighty arm that directed and protected him shall guide and support me, I shall not fail, — I shall succeed. Let us all pray that the God of our fathers may not forsake us now. To him I commend you all. Permit me to ask that, with equal security and faith, you will invoke his wisdom and guidance for me. With these few words I must leave you : for how long I know not. Friends, one and all, I must now bid you an affectionate farewell."

5 — *Art Education, Scholastic and Industrial.* By WALTER SMITH, State Director of Art Education, Massachusetts. Boston : James R. Osgood & Co. 1872.

MR. WALTER SMITH'S book on Art Education contains twelve chapters and an Appendix. Six of the chapters, which, however, make hardly more than a quarter part of the whole book, contain the substance of the lectures delivered by Mr. Smith a year ago at the Institute of Technology. They were nominally addressed to persons engaged in the pursuit of industrial art, but in form and structure they have nothing to distinguish them from lectures upon similar topics intended for the general public. They treat successively of Ornamental Design, Surface Decoration, Ornament in Relief, Architectural Enrichments, and Symbolism in Art, with a concluding chapter of recapitulation entitled Prospect and Retrospect. These papers are intelligently though rather loosely written, with occasional passages of vigorous good sense, and not infrequent lapses into a free-and-easy gait, which considerably injures their tone. The views advanced are those now most generally accepted in regard both to the theory and the practice of decorative art, though the language in which they are presented betrays too plainly the controlling influence which Mr. Ruskin and even such minor prophets as Mr. Eastlake have had in giving them form. Altogether, although they are not unprofitable reading for a public but little familiar even with the commonplaces of criticism, and are tolerably free from objectionable matter, they cannot be regarded as a valuable contribution to the literature of art.

The other six chapters, composing by far the largest part of the book, have a substantive value, and constitute probably the most important treatise upon the special branch of education to which they relate that has yet appeared either in this country or in England. We doubt whether any Continental writer has given the various methods and appliances of art education so full and fair consideration, or brought

to their discussion a more thorough knowledge, an ampler experience, or a more generous and intelligent appreciation than these pages exhibit. In style and manner these chapters differ from the rest of the book as the work of a practical man who is thoroughly master of his subject, and who writes from the fulness of his own knowledge, differs from the same man's semi-literary, pseudo-philosophical attempts to develop its nature and relations. They are vigorously and simply written, with here and there great felicity of thought and expression, and with none of the dogmatism and rude assertion which in the more speculative chapters is sometimes so distasteful. The style is that of an able and practised writer, although it every now and then flounders into extraordinary confusions both of logic and of grammar. But these are trifles. Of these six chapters, one discusses the methods of teaching drawing in day schools, especially the public schools; three are devoted to schools of art proper, that is to say, evening schools of industrial art; one gives a detailed account of the processes of casting in plaster both natural objects and objects of art. The last, the first in the volume, is given to a general view of the question of public art education, both here and abroad, explaining the English system, and giving in detail the steps which in Massachusetts have led to the establishment, by authority of the General Court, not only of courses of drawing in all the public schools, but of real schools of art, free evening classes in industrial drawing in twenty-three of the principal towns of the Commonwealth.

The three chapters relating to such schools, discuss in the most minute and practical way every detail of their construction, arrangement, and management, the conduct of the instruction, and the various methods by which the study of art may be approached.

In a matter which is everywhere still very much a matter of experiment, and in regard to which we are in this country almost absolutely without experience, it would be unreasonable to express too confident an opinion as to the reasonableness of the conclusions at which Mr. Smith arrives, and as to the course of procedure which, on the whole, he conceives to be best for the day and evening schools under his charge. It is only since the Exhibition of 1851 that in England, and since that of 1862 that in France, any comprehensive scheme of art education has been undertaken. The Exhibition of 1867 may in like manner be said to have inspired the Boston gentlemen then in Paris with the conviction that similar steps must presently be taken in this country. The French manufacturers had, of course, long before that, had their schools of special design, more or less under the patronage of the municipalities, not only in Paris, but at Metz, Toulouse, Mulhouse, Lyons, and other cities; and the *Loi Guizot* as early as the year 1833

added both music and drawing to the list of studies in the public schools. But so little was the importance of drawing understood at that time, even in France, that the law was in this particular suffered to become a dead letter, and in the early days of the Republic, in a spirit strangely hostile to popular instruction, it was formally abrogated. It was not until the Exhibition of 1862, which showed at once the comparative retrogression of French industrial art, and the enormous progress made in England since the establishment of the government schools, that the petitions and remonstrances of the manufacturers and their workmen brought the Imperial government to its senses, and provoked the law of March 31, 1865, which, under the enlightened administration of M. Duruy, brought drawing, together with other special branches of *secondary instruction*, under the patronage of the state.

Already, in 1863, the city of Paris had organized a commission to inquire into the subject; in accordance with whose recommendations, the private schools already existing were taken under municipal patronage and new schools established. The regulations reported by the commission were taken almost word for word from the English rules. The system of drawing pursued in these schools is indeed quite different from that taught at South Kensington, the "modelling" of form in light and shade, by the use of charcoal or crayons, being introduced at an early period of study, while in England the student is trained a long time in drawing outlines with the pencil before "shading" is attempted, and even then a hard point is preferred to the *stump*. But this difference, as Mr. Smith points out, is sufficiently accounted for by the fact that a system of outline work, if less stimulating to the artistic sense, requiring rather precision and accuracy than delicacy of feeling, is for that very reason more within the reach of an inartistic race and more easily administered by inartistic instructors. Moreover, it is easier taught in classes than is light and shade, being capable of very satisfactory treatment by means of the blackboard. It was necessity, then, rather than choice, which, in the absence of properly trained teachers, led the English authorities into this system of procedure, — a system which, except in children's schools, they are now slowly replacing by an approach to the French methods. The same conditions now exist in the United States which controlled the English policy twenty years ago. We need a system capable of being successfully applied to large classes at the hands of instructors but a step further advanced in the arts than their pupils. It seems to us then that in organizing a system of art education for our Massachusetts schools, day and evening, not only is Mr. Smith abundantly justified in adopting the main features of the South Kensington system, already extensively imitated on the

Continent, but that in the particular point under discussion, in regard to which his policy is likely to provoke remark, he is right in giving, for the present at least, a greater prominence to "line" work than will by and by prove necessary or desirable. We should, at any rate, be disposed to await with patience the result of Mr. Smith's experiment, because, having great experience in its practical working, he is more likely to make a success with the English system than with even a better scheme with which he was less familiar. He has long been known, moreover, as being of all Englishmen the most persistent advocate of the French methods of work. It is in great part by the influence of his writings and of his example that the South Kensington rules have been relaxed, and the gradual approximation to French methods, of which we have spoken, has taken place in the English schools. If the great apostle of the continental methods of drawing still finds it best in this country to begin by following the English procedure, we may safely trust the issue to his judgment.

It is to be desired, however, that in the practice of the generous selecticism in these particulars, by which Mr. Smith hopes to find "a system elastic enough to embrace every process that experience may perfect," the range of study should extend beyond the narrow and somewhat conventional limits of European art. Every object presents itself to the eye as a spot of color, of a certain shape and size, the hue being modified in one part and another by the different exposure of the different parts to the light. In the complete representation of any object these three elements—the outline, the color, and the "modelling," or light and shade—must be present; and if this is not in contemplation, and only a partial and, so far, conventional representation is to be attempted, there would seem to be no question as to which element should be given up. The outline, of course, must be retained, but we can certainly convey a more full and just idea of the object to be represented by giving its color and letting the modelling go, than by carefully delineating all the intricacies of its surface, at the sacrifice of what is in most things their most striking and characteristic feature,—the particular hue which distinguishes them. It is indeed, as we have said, merely as a spot of color that an object first presents itself to the eye; and in most lights, in almost all in-door positions, the modelling of strongly colored surfaces—as, for instance, upon most natural flowers—is so unimportant as to be almost imperceptible. In a work avowedly imperfect, moreover, it is certainly most reasonable to dispense first with that element which involves the great outlay of labor, and it is clear that the sacrifice of the light and shade involves the greatest saving with the least loss. In spite, however, of these ob-

vious considerations, the steady current of European opinion and practice, for the last four hundred years, has been the other way. Color has been the first thing to be abandoned, and the delicate modulation of light and shade the thing most highly prized, — the mastery of those exquisite and subtle effects the skill most in repute. During all this time, along with paintings which combine all three elements, and mere outline drawings which at the extreme limit of conventional treatment exhibit only one, works in black and white, executed in pencil or chalk, with the burin or with the needle, have been the principal form of pictorial art. The alternative method, employing outline and flat color, without shade, has been almost unknown.

But elsewhere it is not so. The instinct, or tradition, or convenience of other races has led them to adopt the other alternative, — to neglect altogether the faint and, to their mind, superficial gradations of light and shade, but to retain with eager fidelity all the subtle, delicate, ever-varying, and ever-characteristic phenomena of local hue. The whole decorative and pictorial art of Japan, for instance, is constructed upon this system, as may be seen to admiration in the infinite variety of the fans which are now so common. It would seem that the Japanese no more entertain the idea of light and shade, or of shadow even, as things to be put into a drawing, and no more miss them, than we miss the color from an etching or pencil sketch.

It is obvious enough that each system possesses advantages which the other lacks, and it is not worth while to ask which, in the absence of the other, would in the long run be most conducive to the highest culture, so long as we are, potentially, in possession of both. The Oriental method, as it comes to us, seems exactly to meet Mr. Smith's definition of "a new process which experience has perfected," and it would seem to be full of promise as an element of our new and improved scheme — this latest and best system — of American art education. If, as seems likely to be the case, it proves impracticable here, as it has proved impracticable elsewhere, to introduce the subject of light and shade during the earlier stages of study, so that pupil and teacher are alike exposed to the danger of getting fagged and disgusted over the dry and mechanical part of their work long before they reach the more stimulating and artistic part, may it not be possible, by letting them add color to their outlines, to lift them at once to the plane of real achievement, to put within their reach results that will make them proud and happy, and send them along their road with the spring and bound that come from conspicuous and unmistakable success? However it might be in a school of fine art, it would seem at least that in a course of training for the industrial arts such a

method of study could not fail of the happiest effect. For in the decorative arts color is the main element, and practical acquaintance with its management can hardly be begun too soon. It is also, so to speak, beyond all others, an eminently artistic element,—one whose use would tend, it would seem, more than any one thing, to stimulate and develop what genius of artistic power might be at hand,—special capacities which, on the other hand, a too long continued course of black and white might in many cases stifle and destroy.

The illustrations of Mr. Smith's book are most of them pertinent and interesting, but they are so executed as not to enhance its beauty. The style of lettering on most of the architectural drawings combines with their imperfect execution to render a good part of the descriptive inscriptions quite unintelligible.

The Appendix, which covers fifty pages, is mostly taken up with statistical information elsewhere difficult to obtain, in regard to the equipment of art schools, with lists of the most approved models and casts, giving their cost and the cost of their transportation to this country. It cannot but be of the greatest practical value to all persons engaged in these undertakings.

6. — *Memoir of Roger Brooke Taney, LL. D., Chief Justice of the Supreme Court of the United States.* By SAMUEL TYLER, LL. D., of the Maryland Bar. Baltimore: Published by John Murphy & Co., 182 Baltimore Street. 1872.

It was the fortune of Chief Justice Taney on two conspicuous occasions to incur the bitter hate of a powerful political party. His course in accepting the control of the Treasury Department at the request of General Jackson, for the sole purpose of recovering the government deposits from the Bank of the United States after Mr. Duane's refusal to do so, exposed him to charges of subserviency to the President most difficult for an honorable man to bear; and his nomination to the vacancy left by the death of Marshall, coming so soon after this service, was regarded as the thirty pieces of silver which rewarded his baseness, and encountered the fiercest opposition in the Senate. Taking his seat under these circumstances, he had succeeded in living down the accusations against him, and even his opponents had learned to recognize his fitness for his place, when the Dred Scott decision came, at a time when party lines were sharply drawn on the question of slavery, to decide that question against the party of freedom, whose triumph seemed almost assured. Amid the storm of indignation which this decision aroused